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Felix's Play - Sean Kelly

Better Title - Inspiration from the Past

Excellent

wonderful
wonderful lines

Ending - Inspiration from Casey

State Storey relationship to Casey >>

SHINING TIME STATION

FELIX'S PLAY

BY

SEAN KELLY

From characters and storylines created by
Britt Allcroft and Rick Siggelkow

TORONTO DRAFT
SEPTEMBER 24, 1992

SCENE 1
(MAINSET)

UNDER THE BIG ARCH IS AN OLD FASHIONED STEAM ENGINE--OR RATHER A STAGE SET-MODEL OF ONE, PAINTED WOOD AND CARDBOARD WITH WHEELS THAT TURN AND SNORT STEAM (DRY ICE), A SMOKESTACK THAT IS SUPPOSED TO WORK(MORE DRY ICE) AND A WORKING HEADLIGHT. THE (OPEN) ENGINEER'S CAB IS BARELY BIG ENOUGH TO HOLD TWO PEOPLE, AS IT MUST DO. A LARGE (REAL) WORKING OLD TRAIN WHISTLE (SOMEWHAT OUT OF SCALE) ADORNS IT. THE ENTIRE EFFECT IS, TO PUT IT CHARITABLY, EXPRESSIONISTIC. IN OTHER PLAYING AREAS NEARBY ARE A KITCHEN TABLE(CALICO CLOTH, VASE OF FLOWERS) IN FRONT OF A FLAT PAINTED TO REPRESENT A COUNTRY KITCHEN WALL...(THIS IS CASEY'S HOME) AND A (REAL) OLD RAILWAY CARRIAGE BENCH REPRESENTING A PASSENGER CAR ON HIS ILL-FATED TRAIN.

STACY STANDS LOOKING UP AT FELIX IN THE ENGINE'S CAB. (STACY IS DRESSED LIKE A TURN-OF -THE -CENTURY HOUSEWIFE, IN GINGHAM, WITH AN APRON. FELIX WEARS A BLAZER AND AN ASCOT, AS BEFITS A DIRECTOR.)

FELIX:

Of course, it will look even better tonight , in the dark, but this will give you some idea...Okay, Dan--Cue effects!

DAN(OS):

Okay, Felix, here goes!

SCENE 1 (CONT'D)

ANGLE ON:

DAN, BEHIND THE ENGINE (UNPAINTED WOOD AND CARDBOARD) WITH A DRY ICE BUCKET AND A SMALL BATTERY OF SPOT LIGHTS WITH FANS IN FRONT OF THEM. DAN STARTS THE ICE STEAMING , FLIPS THE LIGHT AND FAN SWITCHES, STOOPS OVER AND BEGINS TURNING A CRANK (WHICH TURNS THE WHEELS)

ANGLE ON:

(TRAIN FROM FRONT--STACY WATCHES--WHEELS TURN AND SHAFTS PUMP...STEAM RISES...HEADLIGHT COMES ON...A RED (FIRE) LIGHT GLOWS IN THE CAB...AND THE FANS-IN-FRONT-OF-LIGHTS FLICKER TO CREATE A SORT OF TRAVELING ILLUSION.

STACY:

Oh, Felix! It's wonderful! It looks like a real train!

FELIX:

And now check this out! Casey Jones' famous whistle!

(HE LEANS OUT AND TUGS A CHAIN UNDER THE WHISTLE, NOTHING HAPPENS. HE TRIES AGAIN.

DAN:

Dan! Cue the whistle!

DAN(OS):

Sorry, Felix. Right away!

ANGLE ON:

DAN "BACKSTAGE" STOPPING HIS CRANKING, TURNS AND PUSHES A BUTTON ON A TAPE RECORDER. SOUND--A LONG, LONESOME TRAIN WHISTLE.

SCENE 1 (CONT'D)

ANGLE ON:

STACY APPLAUDING MADLY, GRINNING
WITH GENUINE DELIGHT. FELIX CLIMBS
DOWN FROM THE ENGINE. DAN EMERGES
FROM BEHIND IT.

STACY:

Bravo! Bravo!
Dan--you're terrific!
Felix, I'm so glad you
decided to do your play
about Casey Jones here in
the station!

FELIX:

Isn't it something? Oh,
I just love show
business! Now, as soon
as the rest of my cast
gets here, we can start
the dress rehearsal.

KING (OS):

Ready when you are,
Mr.Perez.

ANGLE ON:

J.B. KING, MIDGE AND GINNY ENTERING
THROUGH ROWS OF CHAIRS WHICH HAVE
BEEN SET UP IN THE WAITING ROOM FOR
TONIGHT'S AUDIENCE. J.B. IS
DRESSED AS CASEY JONES--COVERALLS
AND PEAKED ENGINE'S CAP. MIDGE AND
GINNY WEAR ANTIQUE LOOKING LADIES'
DRESS SUITS. THEY CARRY PARASOLS
AND CARPET BAGS (THEY ARE TO PLAY
PASSENGERS ON CASEY'S TRAIN)

FELIX:

Ah, Mr.King. My star!

MIDGE AND GINNY:

Ahem!

SCENE 1 (CONT'D)

FELIX:

Sorry, ladies-- I meant
all of you--all my stars!
Now, places everyone, if
you please. Mr.King, up
in the engine, Midge,
Ginny, over here in the
passenger car...Stacy,
Mrs. Casey Jones I should
say, over there in the
kitchen set, thank
you...Dan, right here in
front...

FELIX ESCORTS OR DIRECTS EVERYONE
TO THEIR PLACES, STEPS BACK TO
OBSERVE.

FELIX:

Yes, yes...perfect.
And...we begin!

PAUSE. ALL APPEAR SOMEWHAT PUZZLED,
EXCHANGE LOOKS

KING:

Begin what?

STACY:

Felix, we don't have any
scripts.

DAN:

And Becky and Schemer
aren't here yet.

FELIX:

Missing actors...missing
scripts...mia madre,
there are so many
details! Dan, where are
they?

SCENE 1 (CONT'D)

DAN:

Becky was having them
copied in town and
Schemer is busy putting
up all those posters he
made.

SCHEMER(OS):

Ta-DA! Never fear,
Schemer is here with the
poster of the year!

ANGLE ON:

SCHEMER AND BECKY ENTERING THROUGH
THE CHAIRS. BECKY IS DRESSED LIKE
SOMETHING OUT OF LITTLE HOUSE ON
THE PRAIRIE. SHE CARRIES AN
ARMLoad OF SCRIPTS. SCHEMER WEARS
COVERALLS, AND WAVES ROLLED-UP
PRINTED POSTERS.

BECKY:

Hi, Felix. Sorry we took
so long...here are your
scripts, everyone...

EVERYONE GATHERS AROUND TO RECEIVE
THEIR SCRIPTS FROM BECKY, SCHEMER
UNROLLS A POSTER--NOT QUITE ALL THE
WAY.

SCHEMER:

Behold -- la poster-de-
resistance!

IN THE CENTER OF THE POSTER IS A
LARGE GRAPHIC OF A STEAM ENGINE.
THE REST IS PRINT.

STACY:

Why, Schemer, it looks
quite nice.

very

7 ✓

SCENE 1 (CONT'D)

FELIX:

"The Shining Time
Community Theater, under
the direction of Felix
Perez"-- I like the sound
of that--"presents for
one night only at Shining
Time Station, THE STORY
OF CASEY JONES". Very
nice, Schemer.

KING:

Very tasteful. A pleasant
surprise.

SCHEMER:

Well, what did you
expect?

FELIX:

What does the rest of it
say?

SCHEMER:

Oh, nothing, really.

(HE BEGINS TO ROLL IT UP)

KING:

Let's see it, Schemer.

(HE SNATCHES A POSTER, UNROLLS IT)

I might have known.

STACY:

"Featuring a Special
Appearance by the One and
Only Schemer." Oh,
Schemer how could you?

MIDGE:

Well, where's my name
then?

SCENE 1 (CONT'D)

GINNY:

And mine?

KING:

And what about mine?
After all, I am playing
Casey Jones.

FELIX:

People, people. Credits
don't matter. Remember,
"the play's the thing"!
Besides, your names will
all be in the program.
Now--everybody take five
to study your scripts.

SCHEMER:

Take five whats?

DAN:

Five minutes. "Take
five" is theater talk for
a short break.

SCHEMER:

I knew that. I was just
testing you.

(EVERYONE WANDERS AWAY, OPENING AND
READING THEIR SCRIPTS.)

(CUT TO:)

SCENE 2
(JUKE BOX INTERIOR)

(TITO USES HIS PERISCOPE TO GAZE
OUT INTO THE STATION)

DIDI:

What's happening out
there now, Tito?

TITO:

I'm not sure. They're
not rehearsing
yet--they'd better get
started.

DIDI:

And how, piano man! The
play's tonight, right?

TEX:

Me and Rex here will have
a real back stage view.
I can't wait.

REX:

What are you talkin'
about, Tex. You hated it
when we worked backstage.

DIDI:

You guys worked backstage
once? Far out!

TEX:

Well, it wasn't exactly
backstage...

REX:

It was more like under
stage.

DREAM EFFECT DISSOLVE TO:

SCENE 3

(MUSIC BOX- TOP DOLL
SPINNING...SLOW PULL BACK TO REVEAL
TEX AND REX UNDERNEATH, AMONG THE
CLOCKWORK, PLAYING GUITAR)

REX(VO)

We were what you might
call the "house band"
inside a music box. We
played morning, noon, and
night for a little old
ballet dancer.

DIDI(VO):

You're kidding! A
balletdancer? You guys?

TEX(VO):

She was a nice little
lady. I kind of liked her.

REX(VO):

Yup. You really had her
head spinning, Tex.

TEX(VO):

The only problem was, we
did all the work, and she
got all the credit. And
we never stopped playing!

(THE BALLET DANCER STOPS DANCING
AND THE BOYS STOP PLAYING)

REX:

I think that's it for
now, partner.

(THE DANCER STARTS UP AGAIN)

TEX:

Oh no. There she goes
again!

(BOYS RESUME PLAYING)
(DISSOLVE BACK TO:)

SCENE 3A
(JUKE BOX INTERIOR)

TITO:

I see your point, boys.
Dan's the one who has all
the backstage work, while
everyone else just says
their lines.

DIDI:

He's got sound effects,
lighting, the works!

TITO:

And he has his own lines
to learn, too.

SCENE 4
(MAINSET)

(ON A BENCH IN THE WAITING ROOM,
DAN AND BECKY WITH THEIR SCRIPTS.
BECKY READS HERS, TAKING DAN'S
LINES, WHICH HE IS TRYING TO
REMEMBER AND RECITE.)

DAN:
He looked at his watch
and his watch was slow,
looked at the water and
the water low ...uhm ...
uhm...

BECKY:

Turned to...

DAN:

Right. Turned to his
fireman and said, "we'll
get to Canton, but...

(SCHEMER LEANS IN)

SCHEMER:

We should have stayed in
bed! HaHa. What are you
doing?

DAN:

Learning our parts. You
know, our lines for the
play.

BECKY:

Have you got yours
memorized, Schemer?

SCHEMER:

Memorized, shmemorized!
I, Schemer, prefer to
improvise. Just make 'em
up as I go along. I'm a
natural. When I say a
line on stage it's my
line, not some dopey
writer's. Ciao, amateurs!

✓

Silly

SCENE 4 (CONT'D)

(SCHEMER SWAGGERS OFF)

BECKY:

I'd be so scared to
go on stage without
knowing what I was going
to say.

DAN:

It's pretty scary even if
you do know what to say.

(MR.CONDUCTOR TWINKLES IN AND
STANDS ON THE ARM OF THE BENCH)

MR.C.:

What's scary, Dan?

DAN:

Oh, hi Mr. Conductor!
Being in a play is scary.
I mean, it's fun and
everything, but it makes
me kind of nervous.

BECKY:

Me too.

MR.C.:

I see. Well--what's this
play of yours about,
anyway?

BECKY:

Casey Jones, the
engineer.

DAN:

And the big train wreck,
you know...

SCENE 4 (CONT'D)

MR.C.:

Brother--talk about
coincidences! Just the
other day there was a
terrific train wreck on
the island of Sodor.

BECKY:

Really? That's awful!

DAN:

Was anybody hurt? It
wasn't Thomas, was it?

MR.C.:

Well, I'll tell you...

(HE BLOWS HIS WHISTLE)

SCENE 5

THOMAS THE TANK ENGINE " A CLOSE
SHAVE"

SCENE 6
(MAINSET)

MR.C.:

So in the end, Duck saved
the day and got a free shave.

BECKY:

It's just like Casey
Jones. He saved the day,
too.

DAN:

Casey Jones! Becky,
we've got lines to learn!
Will you excuse us, Mr.
Conductor? Okay
(RECITES) " Casey Jones
mounted to the cabin,
Casey Jones with his,
with his...

BECKY:

Orders.

DAN:

...with his orders in his
hand...

MR.C.:

Is there anything I can
do? How's about another
story?

DAN:

Not right now, Mr.
Conductor.

MR.C.:

Didn't you like the last
one?

DAN:

Oh, Mr.C., it's not
that...

SCENE 6 (CONT'D)

BECKY:

It's just that the play's
tonight and we have to
practice.

MR.C.:

Oh, I see...Maybe Billy
could use some help. See
you later...

(NO REACTION FROM KIDS)

Good luck with the play.

(HE VANISHES. BECKY AND DAN
SHRUG--SLIGHTLY DISCONCERTED--THEY
GET BACK TO THEIR WORK)

BECKY:
(prompting)

...with his orders in his
hand...

DAN:

And took his farewell
trip to the promised
land.

(PAN AWAY FROM KIDS TO:)

SCENE 7

("RAILROAD CAR" SET, SEAT WHERE
"PASSENGERS" MIDGE AND GINNY ARE
GIVING FELIX A HARD TIME...)

MIDGE:

Felix, this won't do. I
have only seven lines to
say!

GINNY:

And I have only eight!

FELIX:

Midge, Ginny, don't you
see...

MIDGE:

You have eight? Felix, I
demand at least one more
line!

FELIX:

Please--don't you know
what they say in the
theater? They say, "
There are no small parts,
only small actors." and
I defy anyone to call
either of you ladies
"small".

KING:

Felix, can I have a word
with you?

(HARRIED, FELIX TURNS TO J.B. NEAR
THE "ENGINE")

It seems to me this
second scene would work
better after the third
scene.

FELIX:

No, I think that would
make the play harder to
understand, Mr.King.

SCENE 7 (CONT'D)

KING:

Mr.Perez, do I have to
remind you that this is
my railroad?

FELIX:

Mr.King, do I have to
remind you that this is
my play?

(THE TWO EXCHANGE GLARES. KING
TURNS AWAY. FELIX SIGHS.)

(PAN TO "KITCHEN" SET. STACY AT
THE TABLE, STUDYING HER SCRIPT.
SCHEMER JOINS HER.)

SCHEMER:

Stacy, what are you doing
with that script?

STACY:

I'm studying my lines,
Schemer.

SCHEMER:

Well. I am surprised!
I expected more from you,
Miss Jones.

STACY:

I don't understand...

SCHEMER:

Aren't you supposed to
just get out there on
stage and just be?

(ON STACY'S LOOK OF "IS THIS GUY
NUTS OR WHAT?")

(CUT TO:)

SCENE 8
(EXTERIOR, RAILROAD YARDS)

(BILLY TWO FEATHERS IS COMPLETING HIS "WALK AROUND" OF AN ENGINE. AS HE PREPARES TO MOUNT TO THE CABIN, MR.C. TWINKLES INTO HIS PRESENCE)

MR.C.:

Good evening, Billy.

afternoon?

BILLY:

Evening to you
Mr.Conductor. Will you
be riding with me on this
run?

afternoon?

MR.C.:

With your permission,
Mr.Engineer.

BILLY:

You bet. Come on in. You
can ride up front with
me.

(BILLY CLIMBS UP INTO THE
CABIN--MR.C. LEANS OUT OF IT)

BILLY:

At your signal...

MR.C.:
(shouts)

All aboard! All aboard!

(THE TRAIN STARTS)

CUT TO:

SCENE 9
(MAINSET)

(IN THE CAB OF THE PROP TRAIN
DISCOVER J.B. KING AND SCHEMER.
SCHEMER IN HIS ROLE AS FIREMAN IS
PLYING HIS SHOVEL WITH A VENGEANCE,
WHILE KING, THE ENGINEER CRINGES)

KING:

For Pete's sake, Schemer,
take it easy with that
shovel.

SCHEMER:

Gotta shovel that coal.
Heat up that fire.
Build up that steam...

KING:

Felix! Will you please
tell Schemer to behave?
Felix!

DAN(OS):

Felix! one of the
spotlights has burnt out!

(BECKY STANDS BESIDE FELIX, HOLDING
HER SCRIPT)

BECKY:

Felix, I was wondering.
Could you help...

(MIDGE AND GINNY APPROACH)

MIDGE:

Felix, are you sure my
name is spelled correctly
on the program? It's
Smoot with two o's... *instead of a "u"*

FELIX:

Felix, will we do our own
makeup tonight?

SCENE 9 (CONT'D)

DAN(OS):

Felix!

KING:

Felix!

MIDGE AND GINNY:

Felix, Felix...

(BECKY, IGNORED, WALKS AWAY TO THE
"KITCHEN" SET AND JOINS STACY.
BECKY THROWS HER SCRIPT ON THE
TABLE.)

STACY:

What's wrong, Becky?

BECKY:

Nobody's helping me. I'm
scared. I don't know how
to act...

STACY:

Well, it's really not
that hard...what do you
think you don't know?

BECKY:

Everything!

STACY:

Okay. Well, I can tell
you a couple of
things...In our scene
together, how will you
stand?

BECKY:

Like this?

SCENE 9 (CONT'D)

STACY:

Good--but now put this
foot--we call it your
"upstage" foot a bit
forward. Like that.
That way, the audience
can see your face, right?

BECKY:

Right.

STACY:

Now--when you
gesture--you know, move
your hands on stage--keep
them up above your waist.
Like this.

STACY:

Exactly. That's also to
help the audience see.
Now...what else ...
Breathing! When you
breathe on stage...

(DISSOLVE TO:)

Becky copies Stacy

SCENE 10
(JUKE BOX INTERIOR)

DIDI:

I wish we had parts in
the play.

GRACE:

We could do background
music, or something.

TEX:

How's about the Freight
Train Blues?

TITO:

Sing it, cowboy. On the
count of three...

SCENE 11

(PUPPET SONG: FREIGHT TRAIN BLUES)

SCENE 12
(EXTERIOR- BILLY'S TRAIN ROLLING
THROUGH THE COUNTRY SIDE)

SCENE 13

(INTERIOR- ENGINE CAB)

(BILLY DRIVES MR.C. ON THE CONTROL
PANEL, LEGS DANGLING)

MR.C.:

Think we'll be back at
the station in time,
for the play, Billy?

BILLY:

'Fraid not, Mr.C. It
starts at seven o'clock
and we don't get there
until 7:10 -- and anyway,
we just highball right
through. This freight's
non-stop to Snarlyville.

MR.C.:

How are we for time?

BILLY:

Right on schedule, Mr.C.

(CUT TO:)

SCENE 13
(MAINSET)

(AN AUDIENCE IS GATHERING, FILLING
THE ROWS OF CHAIRS, HOLDING
PROGRAMS...WE HEAR THEM
MURMURING...THE TRAIN ENGINE AND
OTHER SEATS ARE UNLIT.

SCENE 14
(BILLY'S OFFICE)

(FELIX AND THE CAST--IN
COSTUME--GATHERED. EVERYONE LOOKS
EAGER-NERVOUS, EXCEPT SCHEMER, WHO
JUST LOOKS EAGER.

FELIX:

Okay, everybody. Curtain
up in...(CHECKS WATCH)
one minute.

SCHEMER:

What curtain?

STACY:

Curtain up means the play
starts, Schemer.

SCHEMER:

I knew that.

FELIX:

Dan--watch for your cue.

(FELIX SMILES BRAVELY, HEADS OUT
THE DOOR)

SCENE 15
(MAIN SET)

(A SPOTLIGHT COMES UP. FELIX REALIZES HE'S NOT IN IT, STEPS INTO IT. AUDIENCE APPLAUDS HIS APPEARANCE)

FELIX:

Thank you all for coming,
and welcome. Most people
have heard the name Casey
Jones, but many do not
know that he was a real
historical hero--an
engineer on the Illinois
Central Railroad Line
just about one hundred
years ago. This is his
story.


(FELIX BOWS. APPLAUSE. HE GESTURES
OFF STAGE TO DAN)

(INTERCUT:)

(DAN GETTING HIS CUE, PATTED ON THE
BACK BY STACY, HEADS OUT INTO THE
SPOTLIGHT VACATED BY FELIX. A
BURST OF APPLAUSE FOR HIM. HE
FACES THE AUDIENCE AND BEGINS TO
RECITE...)

DAN:

Come all you rounders if
you want to hear the
story of a brave
engineer. Casey Jones
was the rounder's name...



(ANOTHER SPOTLIGHT COMES ON.
PAUSE. J.B. KING FINDS IT, STEPS
INTO IT. APPLAUSE.)

On a big eight wheeler,
boys, he won his fame.

(LIGHTS COME UP ON THE TRAIN SET.
MORE APPLAUSE.)

(INTERCUT)

SCENE 15 (CONT'D)

(OFF STAGE, FELIX AND STACY EXCHANGE BIG GRATIFIED SMILES, AS STACY AND BECKY HAND IN HAND HEAD OUT TO THE "KITCHEN SET")

DAN:

Caller called Casey at half past four, he kissed his wife at the station door.

(LIGHT GOES OFF ON DAN. PAN TO LIGHTS COMING UP ON KITCHEN, WHERE J.B. KING, STACY AND BECKY ARE NOW GATHERED.
SFX--A TELEPHONE. J.B. KING LOOKS AROUND, PANICS. PHONE CONTINUES TO RING.)

(INTERCUT:)

(FELIX STANDING IN THE WINGS, HOLDING A (PROP) OLD FASHIONED PHONE. HE RUSHES OUT ON TO THE "STAGE", HANDS IT TO A MUCH RELIEVED J.B.KING, RUSHES OFF AGAIN.)

KING:

Hello, Casey Jones speaking. (PAUSE) Yes sir. You can count on me.

(HE HANGS UP)

BECKY:

Who was that calling on the telephone, Papa?

KING:

That was the Caller calling, little daughter. He said the engineer who was scheduled to take the Cannonball out tonight is sick, and asked me to do the job.

SCENE 15 (CONT'D)

STACY:

But Casey, dear. You
just got back to our
happy home in Memphis,
Tennessee such a short
while ago.

KING:

Nevertheless, I am a
railroad man, and must to
my duty. And so,
farewell.

(BECKY, STACY, AND KING EMBRACE
AWKWARDLY. LIGHTS OUT ON THE
KITCHEN SET. PAN TO DAN. PAUSE.
LIGHT UP ON DAN.)

DAN:

He mounted to the cabin
with his orders in his
hand, And took his
farewell trip into the
promised land.

(LIGHTS UP ON THE TRAIN SET.
J.B.KING AND SCHEMER STAND IN FRONT
OF IT. THE "EFFECTS" BEGIN--LIGHTS
AND "STEAM", (WHICH STARTLE
SCHEMER.)

(CUT TO:)

SCENE 16

(EXTERIOR--BILLY'S TRAIN RUSHING
THROUGH THE TWILIGHT.)

(CUT TO:)

SCENE 17

(ABOARD BILLY'S TRAIN)

(BILLY AT THE CONTROLS. MR.C. ,
SITTING ON THE "DASHBOARD" LOOKS AT
HIS WATCH.)

MR.C.:

We're right on time,
Billy. A little ahead of
time, in fact. How's she
running?

(PAUSE)

BILLY:

What? Sorry, Mr.C., I
wasn't listening. There
seems to be something...

MR.C.:

Is anything wrong?

BILLY:

These controls are a
little bit stiff...I
can't seem to regulate
our speed. Nothing
serious, I hope...

MR.C.:

Not as long as the
track's clear all the way
to Snarlyville...It is
clear, isn't it?

(ON HIS CONCERNED LOOK, CUT TO:)

SCENE 18

(THE LIGHTS ARE FLASHING ON THE PROP TRAIN, STEAM RISING. DAN STANDS OFF TO ONE SIDE, RECITING. IN THE CABIN, SCHEMER IS "SHOVELING" COAL, NARROWLY MISSING J.B. KING WITH EACH HAMMY MOVE.)

DAN(OS):

Put in your water and
shovel in your coal, Put
your head out the window,
watch the drivers roll...

KING:

I'll run her till she
leaves the rail, cause
we're eight hours late
with the western mail!

(PAN TO:)

(MIDGE AND GINNY IN THE "PASSENGER CAR" SET. LIGHTS COME UP ON THEM, AND THEY PROUDLY IF NERVOUSLY TAKE THEIR CUE.)

GINNY:

My, my, we certainly seem
to be picking up speed!
We may get to New Orleans
on time afterall!

MIDGE:

Yes, we may seem to be
making up the time we
lost while they changed
engineers in Memphis.

GINNY:

No wonder they call this
train the "Cannonball!"
But do you think it's
safe to be traveling so
fast?

SCENE 18 (CONT'D)

MIDGE:

Oh, certainly. Our new
engineer is the great
Casey Jones himself!

GINNY:

How on earth do you know
that?

MIDGE:

By the distinctive way he
blows his engine's
whistle. Listen.

(PAUSE)

Listen!

(INTERCUT:)

(J.B.KING TUGGING ON HIS WHISTLE
CORD. NOTHING.)

LISTEN!

(DAN BACKSTAGE HITTING THE BUTTON
ON THE TAPE RECORDER. TRAIN
WHISTLE WAILS LOUD AND LONG.
SMILES ON FACES OF J.B. KING,
MIDGE, GINNY, AND AUDIENCE.)

SCENE 19

(EXTERIOR-BILLY'S TRAIN)

(WE HEAR ITS WHISTLE SCREAM AS IT
STREAKS THROUGH THE DARKNESS)



SCENE 20

(EXTERIOR--CAB OF BILLY'S TRAIN)

BILLY:

Mr. Conductor, looks like
we've got a serious
problem here.

MR.C.:

How serious, Billy?

BILLY:

At this rate, we're going
to reach Shining Time by
seven o'clock.

MR.C.:

But the automatic track
switcher is set for
eight.

BILLY:

And there's a train
already in the station!
Unless Stacy throws the
switch by hand, this
train is going to crash.

MR.C.:

Leave it to me , Billy...

(MR.C. VANISHES IN A SWIRL OF GOLD
DUST)

SCENE 21
(MAINSET)

(KITCHEN SET IN SPOTLIGHT. BECKY AND STACY LOOK FRIGHTENED. PAN TO PASSENGER SET IN SPOTLIGHT. MIDGE AND GINNY LOOK FRIGHTENED. PAN TO ENGINE SET. PLENTY OF STEAM AND FLASHING LIGHTS. WHISTLE WAILS. J.B. TUGS THE WHISTLE CHORD--AND SCHEMER LOOKS REALLY FRIGHTENED.)

DAN:

Casey looked at his watch
and his watch was slow,
Looked at the water and
his water low, Turned
to his fireboy, said...

KING:

You'd better jump, 'cause
there's two locomotives
going to bump crash up
ahead!

(SCHEMER STANDS FROZEN)

KING:

Jump!

(INTERCUT:)

(FELIX OFF STAGE DESPERATELY
MOUTHING THE WORD "JUMP")

(CUT TO:)

(CU BECKY)

BECKY:
(shouts)

Jump!

(SCHEMER GETS IT. JUMPS. AUDIENCE
CHEERS. J.B. SOUNDS HIS WHISTLE.
LIGHTS FLASH BRIGHTER.)

(CUT TO:)

(MR.C. APPEARS BESIDE STACY,
WHISPERS URGENTLY TO HER. SHE
REACTS , DASHES AWAY.)

SCENE 21 (CONT'D)

DAN:

Casey Jones mounted to the cabin, Casey Jones, with his orders in his hand, Casey Jones mounted to the cabin and took his farewell trip to the promised land.

(CUT TO:)

("BACKSTAGE" BEHIND THE ENGINE SET, NEAR THE SPECIAL EFFECTS-- THAT IS, THE FLASHING LIGHTS, STEAM BUCKET, TAPE RECORDER ISSUING TRAIN SOUNDS, SCHEMER, PROUD OF HIMSELF IS WHISPERING TO FELIX.)

SCHEMER:

Bet you thought I'd miss my cue, huh? But I was just building up the suspense.

(SCHEMER TRIPS)

(CUT TO: WHAT HE'S TRIPPED OVER--A WIRE, WHICH HE UNPLUGS. SUDDEN SILENCE AND DARKNESS. THE VOICES WE HEAR ARE FULL OF GENUINE PANIC.)

MIDGE(VO):

What's happening?

GINNY(VO):

We're going to crash!

(CUT TO:)

SCENE 22

(EXTERIOR-CAB OF BILLY'S TRAIN)

BILLY:
(to himself)

Here comes Shining Time
Station...
Throw that switch, Stacy.
Throw that switch...

(MR.C. APPEARS IN FRONT OF HIM,
GIVES HIM THE THUMBS UP. BILLY
MOPS HIS BROW WITH RELIEF.

MR.C.:

Stacy threw the switch!
(CUT TO:)

SCENE 23
(MAINSET)

(THE DARKNESS AND SILENCE ARE SHATTERED BY A ROARING FLASHING TRAIN TEARING PAST THE OUTSIDE, WHISTLE SCREAMING. LIGHTS COME BACK ON. AUDIENCE STANDS AND CHEERS. "BRAVO!")

(CAST ASSEMBLES IN FRONT OF SET, BOWING, GESTURING TO ONE AND OTHER, GRINNING, OVERWHELMED BY THE APPLAUSE. FELIX STEPS FORWARD)

FELIX:

Thank you. Thank you
very much, and
goodnight...

(CUT TO:)

(STACY OFF TO ONE SIDE SAYING IN TO THE AIR)

STACY:

And thank you, Mr.
Conductor!

(CUT TO:)

SCENE 24

(EXTERIOR--BILLY'S TRAIN
DISAPPEARING INTO THE NIGHT)

SCENE 25

(THE TRAIN SET IS PARTIALLY DISMANTLED...EVERYONE IS STILL HALF IN COSTUME. STACY AND BECKY ARE FOLDING AND STACKING THE AUDIENCE CHAIRS...WHILE SCHEMER WATCHES. DAN, FELIX, AND J.B. KING ARE TAKING DOWN THE SET.)

SCHEMER:

Need any help? No, I didn't think so.

FELIX:

Schemer, give us a hand over here, will you?

(SCHEMER RELUCTANTLY JOINS THEM)

SCHEMER:

Sure! You know, it's a shame we have to take it down--the sight of my acting triumph.

DAN:

As if!

*Don't
DAN: You wish*

KING:

I do wish we could do the play at least once more. this time, we'd be perfect

✓

STACY:

Well, I think everything went just about perfectly well tonight.

FELIX:

The audience especially liked the big ending, when Billy's train went roaring through the station. I wish we'd planned that. Talk about dramatic...

*was
the one of those times
when art and reality
meet each other at the
same moment and
look each other in the eye*

SCENE 25 (CONT'D)

DAN:

It was like Casey Jones' story came to life, wasn't it?

*himself
came to life again*

BECKY:

It was awesome--Stacy, is Billy okay?

Casey

2 mean is Billy OK

STACY:

He's fine. He phoned in to say he got the engine back under control just outside the station.

KING:

Of course he was shockingly ahead of schedule...(PAUSE) Miss Jones--how did you know you had to throw that track switch early?

(MR. C. POPS IN AND OUT OF KING'S VIEW AND GIVES A THUMBS UP)

STACY:

Well, Mr. King--with all the wonderful creativity going on around here, I guess you could say I was...inspired.

*take inspiration from
Casey himself.*

Well

*Thinking of my - Casey Jones
and listening to a voice
in my ear*